Chopin and Schumana, In a volume published by the Scribner Mr. Henry T. Finck has collected half a dozen delightful essays, the two most important o which are respectively devoted to the Pollah and the German composers above named. Of the author's technical qualifications for a discussion of musical topics the papers themselves are vouchers, and, as to the literary treatment of them, we need only say that ever page recalls the writer's charming and divert

ing book, entitled: "Romantic Love and Per sonal Beauty."

The author does not hesitate to pronounce Chopin the greatest genius of the planoforte, and the purpose of the essay on the composer of the Funeral March is to set forth the reasons for allotting to him a place of such preeminence. He begins by reminding us of Liegt's prediction, made in 1850, that the fame of Chopin still fell far short of what it would be in the future-a prediction which, in Mr. Finck's opinion, may, notwithstanding the intervening growth of Chopin's reputation, be reaffirmed with equal confidence to-day. Not yet is Chopin by any means appreciated or fully known, his later works, which were his best being seldom heard in private or in the concert room. There is a current impression that these later compositions are morbid and unintelligible whereas, Mr. Finck avers, that they are of " an almost matchless harmonic depth and originality, as superior to his earlier works as Wagper's last music dramas are to his first operas I make," the author adds, "this comparison advisedly, because, although I have the most exalted notions of Wagner's grandeur and mportance, I do not for a moment hesitate to say that in his own sphere Chopin is quite as original and epoch making."

Mr. Finck goes on to indicate some of the rea-

sons for the slowness of cultivated people to recognize the rank of Chopin among creative nusicians. It is suggested that one ground for the world's comparatively unappreciative attitude was the fact that the composer was quiet and retiring in his personal disposition. His convictions and aspirations he "kept to himself or confided them only to his friends, whom he even occasionally implored to keep them secret." The main cause however, for the hesttation of musical authorities to acknowledge that Chopin is one of the very greatest ploneer in his art is a habit of the mind which Mr. Pinck describes as "jumboism," i.e., the tendency to measure merit by magnitude, and on that account to class compositions for the plane ow operas and oratorios. As if genius might not be as unmistakably displayed in the execution of miniatures as in life-size pictures, to say nothing of scene painting. A hardly less efficient cause of the tardiness of public recognition in the case of Chopin was the unprec dented originality of his style. That it was this rather than the distinct national coloring of his compositions which to a large extent, debarred him from contemporary sympathy, seems de monstrable by the following facts. Experience had taught him to be always apprehensive about the reception of his compositions by a Warsaw audience, and, although he was Frenchman on his father's side, the presuma by French element in his genius did not suffice to render it palatable to the Parislans. George Sand appreciated him; so did Liszt. who was a Hungarian, and Heine, who was s cosmopolitan; but during fourteen years he only played once in public to a Parisian audience, and once more exemplified the harnessing of Pegasus to ploughs by giving sons on the plane. As for the Germans of his time, none of theme except Schumann, seems to have comprehended how great a man he was. Moscheles confessed that he disliked Chopin's "harsh, inartistic, incomprehensible modulations." which often appeared "artificial and forced." Mendelsohn, although he referred on one occasion to Chopin's completing "a most graceful little nocturne," did not recommend the pupils at the Leipsie Conservatory to study plains that "a book of mazurkas by Chopin and a few new pieces of his are so mannered that they are hard to stand." On the other mann was an incessant and ardent eulogist of Chopin, and paid him the sincere flattery of "unconscious imitation." Mr. Finck expounds at length the scope and nature of Chopin's originality, an undertaking which compels him to review briefly the history of the

It is enough for us to remind the reader the fact that Mozart's instrument was not the instrument of Chopin, and that it remained for the latter to show that the improved planeforte, if properly treated, "will yield tones whose exquisite sensuous beauty can hardly be surpassed by any combination of orchestra instruments." One of the means by which Chopin accomplished his reform was the constant and rightful employment of the pedal whose function and importance very few contemporary or even later plantsts seem to have Mr. Finck recalls that Chopin in one of his letters notes that "Thalberg played forte and plane with the pedals, not with his hands, and some plano bangers do so still: whereas every planist who deserves the name knows that oudness and softness must be regulated by the hands (and very rarely the left side pedal)." Mr. Finck proceeds to point out that even among this better class of planists the notiprevails that "the main object of the right side pedal is to enable them to prolong a chord or to prevent a confusion of consecutive harmonies." Mr. Finck concedes that this is one of the functions of the right side pedal, but he insists that its chief service is in the interest of toned color. What is meant by the phrase italicised is thus explained: "When you press the |right side| pedal of a planeforte on striking a note, you do not only prolong this note, but its vibrations arouse all the notes which correspond to its evertones, and the result is a rich, deep-toned color of examistic. ensuous beauty and enchanting variableness. Hence, whenever the melodic movement and harmonic changes are not too rapid, a planist should press the pedal constantly, whether he plays loudly or softly; because it is only when the damper is raised from the strings that the overtones can enrich and beautify the sound." through the vibration of corresponding strings in sympathy.

mentions that Schumann used the pedal perustently, and that the same thing is true of Chopin, whose dreamy, Æolian harp-like harmonies could not have been produced with out a constant employment of the pedal. Mr. Finck recounts an anecdote which illustrates how completely Chopin depended on the pedal. He was asked one evening at a party in Paris to play: he was quite willing to do so, but discov ered, to his surprise, that the plane had no pedals. They had been sent away for repairs In this dilemma a happy thought occurred to Lizzt, who happened to be present. He crawled under the piano, and while Chopin was playing worked the mechanism to which the pedals ought to have been attached so cleverly that they were not missed at all." Other interesting facts about Chopin are recorded. is said, for instance, to have anti cipated, in a measure, a comparatively recent invention, to wit, the middle pedal, which is chiefly used to sustain the single tones in the bass without affecting the rest of the instrument. Apropos of this charuse of scattered and extended chords, it is related that "when a more boy he used to amuse himself by scarching on the plane for harmonies of which the constituent notes were widely scattered on the keyboard, and as his hands were too small to grasp them he devised a mechanism for stretching his hands, which he were at night. Fortunately he did not go so far as Schumann, who made similar experiments with his hands and thereby disabled one of them for life."

To enforce precept by example, the author

Mr. Finck points out another feature of Chopin's style, which he terms epoch-making, namely, the tempo rubato. This phrase is thus defined by Lizst: "An irregularly interrupted movement, subtle, broken, and languishing, at the same time flickering like a flame in the wind; undulating like the surface of a wheat

field, like the tree tops moved by a breeze." The author's explanation of the same phrase s more intelligible, because less metapl Here it is: "Rubate literally means 'robbed. and it is generally supposed that the peculiarity of Chopin's style consisted simply of this, that he prolongs certain notes of a bar at the expense of the others, robbing from one what he gave to his neighbor. But this is a very inadequate conception of the term. Chopin's rubate includes, to a large extent. requent unexpected changes of time and rhythm, and also those unique passages, first onceived by him, where the right hand has to play irregular groups of small notes, say twen y-two, while the left hand plays only twalve. In fine, Chopin tried, as did Wagner after him o demonstrate that "the musical bar is a mere mechanical measure, which does not sufficiently indicate the phrasing of roman-tic or dramatic ideas that lie beyond the walls of a dance hali." A third peculiarity of Chopin's style is included by Mr. Finck inder the name of rubato, namely, his habit of robbing the note, not of its duration, but of its secent. In general it may be said that the importance of the rubato in Chopin's music is rought out most clearly by his admission that he could never play a waitz properly, and that ometimes when he was in a jocular mood he would play one of his own mazurkas in strict hose who had heard him play them properly.

Shopin's music, and particularly of his nocturnes, Mr. Finck touches on some biographical neidents. The composer inherited the national pensiveness of the Poles, which causes them even to dance to tunes in minor keys. He keenly fait, too, the angulan of not being appreciated by his contemporaries. Moreover in his genuine affairs of the heart he was thrice disappointed. "His first love, who work his engagement ring when he left Warsaw proved faithless to the absent lover, and mar-ried another man. The second love deceived him in the same way, preferring a Count to genius. And his third love, George Sand, after apparently reciprocating his attachment for a few years, not only discarded him, but tried to justify her conduct by giving an exaggerated portraiture of his weaknesses in her nove

Like other men, however, the dominant note whose compositions is melancholy, he had lively sense of humor. From this point of view Mr. Finck finds much in common between Chopin and Heine. Thus he notes that "noth ing is more characteristic than the way in which the latter works up our sentimental feelings, only to knock us on the head with a comic or grotesque line at the end. Similarly Chopin, after improvising for his friends for an hour or wo, would suddenly rouse them from their reveries by a glissando-sliding his fingers om one end of the keyboard to the other."

Mr. Finck sums up his conclusions in this short entence, that "if all planeforte music in the world were to be destroyed, excepting one colection, my vote should be cast for Chopin's reludes." He adds that if anything could induce him to modify that opinion it would be the thought of Chopin's etudes.

In his paper on Chopin Mr. Finck recalls the act that the German eulogist and disciple of he Polish composer was so unlucky as to dis able his hand. It was owing to this accident that, though he could still improvise, Schumann could not appear in public to interpret his own compositions. It was, therefore, a wonderful stroke of good fortune that his wife should have been one of the greatest of pianists. It is an interesting fact that Schumann's ove for her became the incentive to the comsosition in one year of over a hundred songs. Schumann, like Chopin, failed to gain adequate appreciation from his contemporaries. vocal and planoforte compositions were far from obtaining so ready a sale in his lifetime as they have now. In one of his letters he assigns the follow-ing four reasons: "First, inherent difficulties of form and contents; second, be not being a virtuoso. I cannot perform them in public; third, because I am the editor of my musical paper, in which I could not allude to them: fourth, because Fink is editor of the other paper, and would not allude to them." Schumann's one opera." Genoveva." met with

failure, caused apparently by a lack, not so much of dramatic genius as of theatrical instingt. It was parhans, his own disappointment that made him view with surprise and dissatisfaction the success of Wagner's " Tannhauser" and "Lohengrin." Mr. Finck quotes from Schumann's letters many depreciatory references to Wagner. Thus we read under date of 1845: "He [Wagner] cannot conceive or write four consecutive bars of good or even orrect music. What all these composers lack is the art of writing pure harmonies and our-part choruses." These opinions were, to some extent, recanted in a subsequent letter to the same correspondent, yet seven years later Schumann declared that Wagner's music. "apart from the performance is simply amateurish, vold of contents and disagree able, and it is a sad proof of corrupt taste that. in the face of the many dramatic master works which Germany has produced, some persons have the presumption to belittle these in favor of Wagner's. The future will pronounce

dgment in this matter." In Schumann's judgment Bach was the createst of composers. Handel he mentions only once in his correspondence. Of Mozart and Haydn be says that they know of Back only a few pages and passages, and the effect which Bach, if they had known him in all his greatness, would have had on them is incalculable. The harmonic depth, the poetic and humorous qualities of modern music, have their source chiefly in Bach; Mendelssohn, Chopin, Hiller, all the romanticists (I mean those of the German school), approximate in their music

much closer to Bach than to Mozart." From the author's biographical sketch of Schumann we extruct the following details. He was, it seems, fond of a glass of good wine. He himself recounts that on his first journey to Prague the Tokay made him happy. Elsewhere he declares that he should like to drink champagne every day to excite himself. But, though of a solitary disposition, he did not care to drink alone, His special vice was the constant smoking of very strong cigars. For gastronomic pleasures he cared relatively little. At one time he lived on potatoes alone for several weeks. At another he saved on his meals to get money for French lessons. Repeatedly he lamented the time wasted in enting. tenets," concludes Mr. Finck, " combined with the smoking habit, doubtless helped to shatter Schumann's powers, leading finally to the lunatic asylum and a comparatively early death."

Botany in Its Imaginative Aspect. The Folk Lore of Plants, by T. F. THISEL-TON DYER (Appleton & Co.), is a collection of the most striking sayings, superstitions, and traditions which from remote times have crystallized round the phenomena of plant life. Here they are classified and reduced to order. and it is thus possible to separate this mass of Old World lore into two divisions, presenting on one hand the fruit of shrewd observation and on the other the product of superstition and creduity. To the former class belong the many wise proverbs which have drawn their illustrations from the vegetable world, and the innumerable popular sayings which relate to agriculture and the weather. Some of the most noteworthy of the old English proverbs quoted by Mr. Dyar are the following:

The frost hurte not weeds. He that goes barefoot must not plant thorns Get thy spindle and thy distaff ready and God will

Wise men are like timber trees in a hedge; here and There is small choice in rotten apples. He that handles a nettle tenderly is soonest stong There's no tree but bears some fruit

He who plants trees loves others besides himself If you would enjoy the fruit, plack not the flower. Would you have potators grow by the potaide?

le that would have the fruit must climb the tree

rise to many curious methods of predicting the

reather. Thus, we are told: If the oak is out before the as Twill be a summer of wet and splash; But if the ash is before the cake Twill be a summer of fire and smoke. Or: Onlon's skin very thin,

Mild winter's coming in: Onion's skin thick and tough Coming winter cold and rough A cherry year is a merry year. But many haws are a sign of the approach of a cold winter, and "If in the fall of the lea

There are many plants which foretell rain. When the weather is to be fine, it is said that chickweed will open its leaves fully; but "if it should shut up, then the traveller is to put or his great coat." The pimpernel convolvulus and clover are likewise believed to give warn ing of approaching rain by closing their leaves or petals; and either rain or thunder is to be expected in the course of the day if the marigold does not unfold its petals by 7 o'clock in the morning. "If the down flyeth off colt's-

n October many leaves wither on the bough

and hang there, it betokens a frosty winter and

wind, it is a sign of rain." There are many saws for the benefit of the tiller of the field: "Wheat well sown is half 'He who sows oats in May gets little grown. that way." "He who mows in May will have neither fruit nor hay." "Calm weather in June

foot, dandelion, and thistles when there is no

ets corn in tune." Sow peas and beans in the wane of the moon: Who soweth them sooner he soweth too soon, That they with the planet may rest and rise, and flourish with bearing most plantiful, wise.

When elm leaves are as big as a shilling. Plant kidney beans, if to plant 'em you're willing;

When elm leaves are as big as a penny,
You must plant kidney beans if you mean to have any, It is often difficult to disentangle sense from superstition in the sayings regarding the nedicinal virtues of plants. Thus, we are told that "He who would live for aye, must eat sage in May;" and " Eat an apple going to bed make the doctor beg his bread." Such precepts are very probably the fruit of experience, but we can scarcely accept on that footing the prevalent notion that more cases of lunacy occur during the flowering of the bean than at any other time; while among pure superstitions belong such beliefs as that the old can regain their youth by eating rosemary. or that if a person who has a tooth pulled toothache for the future. In Dorsetshire it is said that a house in which a plant of bergamot is kept, will never be free from sickness and it is a Flemish superstition that any one who has the ague should, to rid himself of it, go early in the morning to an old willow tree and make three knots in one of its branches, saying at the same time: "Good morrow, old one; I give thee the cold; good morrow, old one." In Sussex mothers still tie neckinces of beads turned from peony roots round their children's necks to prevent their having convulsions. St.

John's wort is supposed to cure all kinds of wounds, and herb gerard to cure gout. Mistletoe is said to be good for epilepsy, and to cure the bites of mad dogs and venomous beasts. It is even believed that a special varisty of thistle will drive away melancholy. In parts of Yorkshire an idea prevails that if a child gathers the germander speedwell, its nother will die before the year is out; and owing to a similar belief the herb robert in West Cumberland is called "death come quickly." In Cumberland the red campion is called mother die." The shepherd's purse is called mother's heart," and the children in some parts of Scotland have a strange game with the seed-vessel. "They hold it out to their companions, inviting them to 'take a hand o' that.' It immediately cracks, and then follows a triumphant shout, 'You've broken your mother's heart." A correspondent of Science Gossip has mentioned that in the school at Birmingham, which he attended, his playmates always showed a great repugnance to the herb called pick folly. "Yery few of them would touch it, and it was known to us by the two bad names, 'naughty man's plaything' and 'pick your mother's heart out." In Hanover and the Swiss canton of St. Gall the same plant is offered to an uninitiated person with a request that he shall pluck one of the pods. As soon as he does this, the others exclaim: "You have stolen a purse of gold from your father and

mother." Another writer records that a com-

mon tropical weed is employed by children in

Venezuela in a similar manner.

The religious superstitions which have clustered around plants are countless. Mr. Taylor in "Primitive Culture" says there is reason to believe that "the doctrine of the spirits of plants lay deep in the intellectual history of southeast Asia, but was in great measure superseded under Buddhist influence. The Buddhist books show that in the early days of their religion it was a matter of controversy whether trees had souls, and therefore whether they might lawfully be injured. Orthodox Buddhism decided against the tree souls, and consequently against the scruple to harm them. declaring trees to have no mind nor sentient principle, though admitting that certain devaor spirits really reside in the bodies of trees and speak from within them." But the idea tha there are souls residing within plants, and that the mutilation of a tree may cause it pain, has been widely disseminated among such diverse races as the Greeks, Romans, Teutons, North American Indians, and the natives of Sumatra Borneo, and the Fiji Islands. In Westphalia the peasantry make a formal announcement of any death in the family to the nearest oak tree. The Wallachians have a pretty superstition that "every flower has a soul, and that the water lily is the sinless flower of the lake. which blossoms at the gates of Paradise to judge the rest, and that she will inquire strictly what they have done with their odours. There is a certain resemblance between this fancy and that of the South Sea Islanders that "the scent is the spirit of a flower, and in order that the dead may be sustained by their fragrance they cover their newly made graves with many a sweet-smelling blossom.

Plant worship was undoubtedly one of the primitive faiths of mankind, and some authorities are disposed to consider this as a phase of ancestor worship, many different races having held that they were descended from trees. The founders of the Mieztee monarchy were said to be descended from two majestic trees which grew in a gorge of the mountain of Apoala, and the Chiapanecas sprang, according to their traditions, from the roots of cotton tree. The English nursery fable that bables are found in the parsley bed is very probably the remnant of some such belief. while in many places in Germany hollow trees overhanging pools are known as the abode of unborn infants. Similar stories abound in the folk lore of many countries. There is even an apparent connection between the belief in the descent of the human race from trees and the idea of the Tree of Life in Genesis, the Yggdrasil, or Tree of the Universe, whose fruit of the Teutonic mythology, the Tree of Life of the ancient Egyptians the Tree of Life, or Soma, of Hindoo tradition. It is possible that our own practice of speaking of the branches of a family, and the family tree, may be only the revival of a simi-

lar idea. There still stands, or was standing until ver recently, in Vienna the Stock am Eisen, the sacred tree into which every apprentice drove a nail before setting out on his "Wanderishre." This was the last vestige of the sacred grove around which the city originally grew up. The Christmas tree, to which still is given so prominent a place in our celebration of that day, is almost unquestionably a relie of the tree worship of the ancient Germans. The Bohemians still preserve the practice of going into their gardens before sunrise on Good Friday and falling on their knees before a tree, saying: "I pray, O green tree, that God may make thee good." This is obviously an altered form of a prayer originally addressed to the tree itself. It would, indeed, take too much space to record the customs which still linger in differinculcated by primitive religious in the divine nature of plants. It was only natural that such feelings should give rise to countless supersti-

tions regarding the mystic powers of various plants. The virtues of the sah tree are permost widely known among them all. This banishes wicked spirits as well as reveals hidden treasures, and to this day twigs of the rowan tree are carried by Highland milk maids to ward off evil influences, and branches are hung over stables in Germany to keep away witches. In fact, the greater part of the superstitions concerning plants relate to evil spirits lownward because when the devil was shut out of heaven he tried to climb back by a ladder made of these thorns. But his purpose was thwarted because the egiantine was not permitted to grow higher than a bush, and out spite the devil set its thorns backward The reason that parsley is always such a caprilous plant in germinating is said to be because the devil takes his tithe of it. It used to be be lieved that evil spirits lurked in lettuce beds and in Suabla it is said that fern seed brought by the devil between 10 and 11 o'clock on Christmas night will enable the recipient to do as much work as twenty or thirty ordinary men. It is not well to go too near an elder tree after dark, as witches then meet beneath its branches. The harebell in some places is known as the witches' thimble," and they are also supposed to decorate their fingers with the forglove, for Witches on their midnight journeys frequently take for their steeds the large ragwort, which is also called in Ireland the "fairles' horse." Bulrushes and reeds are used for the same purpose. One of the names of the mullein is hag taper," though as a general thing flowers of a yellowish or greenish color are supposed to be distasteful to evil spirits. There are many plants which have the power of revealing the presence of witches. Thus any baptized person whose eyes are anointed with the green juice of the inner bark of the elder tree, can see witches in any part of the world. There are a legion of plants, such as St. John's wort, rue, juniper, and cyclamen, which have the power of driving witches off. There are also many plants with which the fairles especially have to do. In Wales the delicate white flowers of the wood sorrel are called "fairy bells," because they are believed o'summon the sprites to their moonlight revels. Like the witches, fairies have a dislike to yelow flowers. In many places they are supposed to be especially attached to the hawthorn, or, as it is called, the fairy thorn, and it is considered dangerous even to gather a leaf "from certain old and solltary thorns which grow in sheltered hollows of the moreland." for these are the fairles' trysting places. There is some resemblance between this and the Danish be-lief that solitary thorns which occur in fields.

should be sedulously avoided, as they are always bewitched, and at night "there comes flery wheel forth from the bush which, if a percannot escape from it, will destroy him. Another of the fairles' favorite plants is wild thyme, and both in England and Germany the oak tree has usually been their chosen dwell-With the help of plants many charms may be worked. The method of discovering hidden springs of water or buried treasure by holding in the hand a forked rod of mountain ash or witch hazel, which is supposed to turn down ward when carried over the desired object, is one of the most familiar of superstitions. In Tuscany it is considered that the almond will ilscover treasure in the same way, and in England the golden rod is supposed to have a like The spring wort and the primrose power. show the way to buried treasures, and burst open the locks and walls behind which they are confined. The moon wort has the same power of opening locks and bolts, and even draws the nails out of a horse's shoes, for which reason one of its popular names is "unshoe the horse." But the mouse ear, on the other hand, will keep horses from being hurt when shod. The herb called peniteny used

and which are said never to increase in size.

save themselves by grasping the plant roughly and repeating: Peniteny, peniteny, that grows by the wall,

Save me from a whipping, or I'll pull you roots and all. Anyone who wishes to have red cheeks should bury a drop of his blood under a rosebush. To make a slip of myrtle grow. It is necessary that it should be planted with proper observances. A correspondent of the Athengum wrote: "Speaking to a lady of the difficulty which I always found in getting a slip of myrtle to grow, serving that perhaps I had not spread the skirt or tail of my dress and looked proud during the time I was planting it. It is a popular belief in Somersetshire that unless a slip of myrtle is so

once to be the last resort of idle schoolboys.

who when they had incurred a flogging could

planted. It will never take root." The plants which appear to us in our dreams should be carefully noted, for they betoken things of importance for us to know. According to the Swedes. "If, on Midsummer night nine kinds of flowers are laid under the head. a youth or maiden will dream of his or her sweetheart." To dream of clover foretells a happy, wealthy, and prosperous marriage, but the walnut is a premonition of unfaithfulness: and whoever dreams of cutting parsley will be crossed in love. To dream of cabbages is pe ullarly undesirable; outting cabbages denotes enlousy, and to see any one else cutting them hows that some one is trying to instill jealousy in the mind of the loved one. To dream of eating cabbages foretells loss of money and sickness to those one most loves. To dream of fruit or flowers out of season is an evil omen. but in season is a sign of good luck. Therefore it is lucky to dream of daisles in spring or

summer, and unlucky in autumo or winter. To dream of eating onions means Much strife in thy domestic scenes Secrets found out or else betrayed

And many falsehoods made and said. Cherries denote inconstancy, while it is ropitious sign to dream of being surrounded by thistles or hawthorn trees, which show the approach of some good news. The violet fore tells advancement in life, the vine prosperity To pluck ears of corn shows the existence of ecret enemies. It is unlucky to dream of the juniper tree, but lucky to dream of gathering the berries, if it is in the winter season. Eat ing almonds signifies a journey. To dream o fresh green grass is auspicious, but to dream of withered grass shows misfortune or ness, and perhaps death to come. It is also very unlucky to dream of cutting grass.

BOOK NOTES.

"Judas Iscariot." issued by the Minerys Publishing Co., is an indecent and sourrilou attack on the Jews, very closely resembling if not identical with. "The Original Mr. Jacobs." published a year or two ago.

Scribner & Welford send us "The Caravan" and "The Shelk of Alexandria," translated by S Mendel from the German of W. Hauff, an au thor who has caught the true spirit of the Oriental story teller. From the same firm we have also received a translation by Aubrey Stewart of the "Minor Dialogues" of Seneca, which forms a volume of " Bohn's Classical Library.

The Scribners issue an edition of four hand ome volumes of Bourrienne's well-known Memoirs of Napoleon Bonaparte." It is en riched with notes by Col. R. W. Phipps of the British Royal Artillery, who appears to be an enthusiastic admirer and apologist of Napo leon. The volumes contain many good por traits of Generals and conspicuous persons o the first empire.

"The Maid of Bethany." by Albert H. Hardy. purports to be a semi-sacred story, embodying 'a study of the Christ" It is a slight, not to say frivolous production, in which the readwill fail to discover any special study of Christ or reference to his teachings. The maid o thuny is simply a Hebrow girl who falls vio lently in love with the Saviour, and expires at the moment of His crucifixion.

In "The Afternoon Landscape" (Longmans Green & Co.) Mr. Thomas Wentworth Higgin-The close observation of plants has given ent parts of the earth testifying to the belief | sen has produced a number of poems and

translations which show him to be a graceful and sympathetic writer of verse, without exhibiting any specially original thought. His aspects of nature. He is a man who puts forth his strength most successfully in prose writing and to whom verse making is probably not thoroughly congenial occupation.

"The Sphinx in Aubrey Parish" is the somewhat affected title of a very readable novel by N. H. Chamberlain (Cupples & Hurd). As a promoter of moral ideas and orthodo: hristian doctrine it subserves a useful purpose; but we are inclined to doubt if many per ons who have been brought up on the cateshism of the Church of England conform as literally as the heroine to its precepts.

John B. Alden has issued volume 12 of "Alden's Manifold Cyclopedia," which carries the work through the title "Electric Clock." The volume before us gives ample evidence that the literary skill and judicious editorship which have characterized the undertaking laxed. It is a convenient book to handle and of very neat typographical appearance.

We have received from Frederic A. Stokes Brother Faber's well-known hymn, "Hark, Hark, My Soul," illustrated by half-tone en gravings after original designs by W. St. John Harper, and "Heaven and Earth," an antiphon by Edith M. Thomas, similarly illustrated by the same author: also "From now to Sunshine." by Alice Wellington Bollins, with fac-similes of water-color drawings of butterfiles by Susie Barstow Skelding. They are dainty little volumes appropriate to

the approaching Easter season. The "Playtime Naturalist." by Dr.'J. E. Tayor. LL S. (Appletons), contains an account of school in which the pupils, who are supposed to take up the outdoor study of natural hisory, are not only fascinated, but also educated and improved thereby. In recounting the experiences of the two boys who are the most prominent figures, the author takes occasion to escribe some of the most common British birds, insects, and reptiles, and also to give much interesting information regarding microscopic plants and animals. The book is pleasantly written and profusely illustrated with excellent wood cuts.

The American Baptist Publication Society send us "The Ten Commandments," a course of lectures delivered last fall before the University of Pennsylvania by George Dana Board man. They are plain, practical discourses, wel adapted to the intellectual capacities of the persons for whose benefit they were prepared. and are infused with a devont spirit. It is to be regretted that in his paper on the Fourth Commandment Mr. Boardman did not treat more elaborately the arguments for and against a secular use of Bunday, which constitute one of the most burning questions of the time, and which he touches very briefly.

The late accomplished burlesque actress Selina Dolaro, wrote, while on her death bed, "Bella-Demonia" (Belford, Clarke & Co.), a story of modern life in Russia of very considerable dramatic power. The action is rapid from beginning to end, the dialogue crisp and epigrammatic, and some characters strong and sharply outlined. The movements and plots of the Nibilists, the elaborate system of police espionage in operation, the chronic trouble persecutions of an empire founded on absolutism, and which is mainly sustained by military force and the terrorism it inspires, are very distinctly portrayed. if with occasional exaggeration. A more picturesque and animated novel has not been published since the

beginning of the year. Under the title of "Hours with Living Men and Women of the Revolution," Funk & Wagnalls publish a number of interesting papers by Benson J. Lossing. Forty years ago the author conceived the idea of obtaining from the surviving participants in the war of the Revolution, or from aged people of that era, whatever information concerning that memorable struggle their memories might retain. In the pursuit of this object he devoted several years to travel and observation in the thirteen original States of the Union, the result being his elaborate "Field Book of the Revolution." of which the volume before us, prepared from material gathered at that time. may be considered a supplement. Several chapters have already appeared in various magazines, but it is substantially a new as well as a valuable contribution to the history of the Revolution.

The commendation which we were happy to estow upon the first volume of Dr. Martin R. Word Studies in the New Testa-Vincent's ment" is fully merited by the second, just published by the Scribners. It represents the learning and research of generations of biblical commentators, carefully digested by a writer of signal ability, and presented to the reader with clearness and precision. The student of theology could desire no better philo logical introduction to the New Testament han this work will afford in its completed state. The volume before us is devoted to the Gospel and Epistles of St. John and the Apocalyose. The preliminary remarks on the per sonal character of the Apostle, the genuine ness of the writings attributed to him, and his literary style, as well as the comparison drawn between his Gospel and the synoptical ones. are models of concise and scholarly statement. Somewhat of a curiosity in bookmaking is Three Years Among the Americans." by Amrita Lal Boy, an Oriental traveller, who having acquired a respectable knowledge of the English language both in England and the United States, writes for English-speaking races. "I believe," he says, "it is the example of Western energy, and not Wester habits and manners, customs and institutions. that can best revivity the sleeping activities of India." This is the keynote to all that he has to say regarding the industrial progress of the United States. The commendations he bestows upon this country are so hearty and unstinted as to mar in a degree the value of his work. There is too much praise and too little criticism. He has produced an enthusiastic eulogium, prompted by ardent friendship, resembling a picture in which broad effects of sunshine are relieved by few or no

THE FORTY IMMORTALS.

Full List of the "Forty Immortals" of the Famous French Academy, as Revised and Published for the Year 1889, From Gu Blas

 Victor Duruy, a famous historian and Minister.
 Leon Say, best known through his works upon polit 4. Octave Feuillet, a leading novelist and dramatist.

1. Sully-Prudhomme, best known by his pop-

Greard, a well-known French administrateur. Legouve, dramatist; wrote "Adrienne Legouvreur. 7. Joseph Bertrand, a oriebrated mathematician. . V. Sardou, the most successful modern dramatist . Leconte de Liale, best known by his poli 0. John Lemeinne has been prominent in politica. 11. C. Rousset is a well-known historian. 12. Maxime Du Camp is a distinguished litterateur Xavier Narmier wrote books of travel.
 Due de Broglie, politician, son of an ex-Minister.
 Jurien de la Gravier, a Writer on maritime subjects.

16. F. de Lesseps of Sues and Panama Canal fame Taine, author of "History of English Literature,"
 De Vogus, authority on Russian literature.
 Emile Augier, moralist of dramatic literature. 20. Alexandre Dumas, dramatic works, of which "L lame aux Camellas" is the most famous.
21. Pailleron is the wittlest French dramatic writer. 22. Jules Claretic, director of the Comedie Française

23. Menieres is a professor and litterateur. 24. Renan, the famous religious controversialist. 25. Charbulier, a distinguished novelist. 26. Ed. Herve, a French publicust and journalist. 27. Emile Ollivier, lawyer, politician, and ex-Minister 28. De Nazade is a prominent publicist, and has put lished standard books on Spain and Italy.

26. Rouse, lawyer and French jurisprudence. St. Duc d'Audiffret Pasquel, politician and Senator 31. Pasteur, the famous scientist. Henri Meilhac, a favorite playwright and neveltat

Camille Doucet, a well-known dramatic author. 34. P. Coppee, one of the most popular French poets.
35. Gaston Belssier, professor of literature.
36. Luc d'Aumale, fourth son of King Louis Philippe. Mgr. Perraud, prominent ecolesiastical writer. 38. Ludovic Halbyy, a successful dramatic writer and former collaborator of No. 32, with whom he furnished the librest; for Offenbach's most popular operation.
30. Jules Simon, a renowned politician.

m. Jules Simon, a renowned politician. 40. Comte d'Hautoville, Senator and political writer.

POEMS WORTH READING.

Preceetty Little maiden, only ten and three, Whisper truly why you wish to be Dignified and stately, sagn sedate, Aping all the airs of twenty-eight Shall bud and blossom ripen ere the prime And August heats before the Maying time

Here's a bad, like you, so young and bold That it dared to peep out in the cold. And the cruel March blasts blew upon it. And bleak Winter sent his snow upon it. Till it lies all blighted, at our feet Once it was like you, bright, young, and sweet

Little maiden have a care, beware Let the old maids laugh at what to fair. They are warped and narrow; and, in truth. They would sell their very souls for youth. Still be natural naive and coy and gay.

Dancing brooks o'er shining pebbles go Growing ever less and less in motion Till it rests at last in the calm occan Light and lissome thus life's stream should be

The Mountain and the Valley.

From the Christian Intelligences Here, Lord, upon this mount of grace,
Where we with wonder see
Thy distending robes, the shining face,
ilow good it is to be!
Here, Lord, abide; and we will build
Three tents for Thee and Thine;
And giory, which the temple filled,
Shall ever round us ahine.

As Thou transfigured didst appear.
Low at Thy feet we howed:
And, with a great and trembling fear,
We entered in the cloud.
But now Thy words our fear allay;
How well we know their tone;
Ohers we would ferewer stay.
To see Thee, Lord, alone!

But no. Thou will not here abide;
Yor soon, with eager feet.
Thou goest down the mountain side.
Thy service to complete.
Thy loved ones need delivering grace;
The suffering need Thy care;
And for a lost and einful race.
Thou hast a cross to bear.

Not longer, then, will we here rest, But Thy disciples be; And from this mount, with hearts refreshed, We now will follow Thee. O help us by Thy grace within To bear the toll and heat: Thy poor to serve, the lost to win, and e'en our cross to meet!

A higher mount we then shall climb, Led thither by Thy grace. Where in its majesty sublime. Forever shines Thy face. Not in the the tents that we prepare Can awell that radiance bright, But in that sunless city where Thy glory is the light!

The Three Elders. From the Christian Union.

Three riders sat out for the temple of Fama, Each booted and apurred and equipped the same. The first rode forth at a ratiling pace. Like a jocker who wins an exciting race. The second set out with caution, slow, he that, when need was, he might faster go. The third rode steadily, quietly on. At a quick jog trot he could reckon upon. And which do you think will the winner be: The hare, the tortoise, or number three? The first one soon broke down, of course, lie saved the saddle, but lost his horse; The second met the regular fac. Dailled too long, and was just too late. The third I grieve and regret to say, Did not get there, for be lost his way. He thought so much or his regular trot. That to look at the signs he quite forget.

See how strangely things befall.
Another, not thinking of Fame at all.
Another, not thinking of Fame at all.
To provide for his wife and children three.
Went straightway into the temple of Fame.
And innocently asked its name! And innocently asked its name.
They answered him. With a quizzical face,
He remarked. "It's a most uncomfortable place."
Then he west on to the breadfruit tree.
And home to his wife and children three.

The moral ! Well, if you can find it, Write it out, for I shan't mind it! Topon Janes.

Waw He Proposed.

Prom Eurper's Busar.

I took her little hand in mine.
If quivered like a bird.
And as if felt its touch divine.
A trembling sigh I heard.
Momentous time! Should I propose?
I knew not what to say;
I hered my binshing Rose
I felt my hair turn gray!

I thought of Hyron, Scott, and Moore;
Ah, could I but recall
A bit of their pectic love?
I once had known it all.
"Oh woman in our hours of case,"
I blunderingly said,
And then I thought my tongue would freeze
And wished that I were doad.

My heart was beating like a finil,
And yet my lips were dumb:
The clock that hing upon a nail
Ticked louder than a druin.
I could not sea for, a srange to tell,
The air seemed full of anoke.
Then from my tongue the fatters fell,
And then—and then I spoke. "I love you dear!" I said in haste;
"I love you, too!" she said.
And then K clasped her dainty wates
And klesed her lips of red.
Then came a flood of poetry,
I spouled yards of rhyms.
And she is soing to marry me
In applie-bisseom time.

S. M. PROE.

Her Mind Not Made Up Yet. You say that you love me, you offer your heart, And you ask in return for my own; You speak of a future without pain or cross, A future no mortal has known. But are you quite certain that I am the one, To help you to live life aright? I would not deceive you, would not disappoint, So, don't ask an answer to night!

I do not distrust you, nor doubt one sweet word,
Of the beautiful things you have said;
But I think it were better to live far apart,
Than to see these fair hopes lying dead,
For wedlock, you know, is a trial of faith.
Where love makes each shadow seem light,
So don't think me cruel or cold when I say,
Oh, don't ask an answer to night!

For if you insist. I must only say, no,
Though it breaks my beart thus to decide;
For I'd rather go lonely and sad here below
Than to walk a mistake by your side.
You see. I but caution, and ask you to walt,
Until we both know what is right;
And don't think me heartless, though still I repeat,
Oh, don't sak an answer to night.

Oh, don't ask an answer to-night!
Nay, don't ask an answer to-night!
Just wait till you're sure my heart is secure,
And don't ask an answer to-night.
Mary E. Bunli.

Making Up a Lover's Quarrel From the Toronto Globe.

Was it all a mistake? Ah, fold your arms closer,
And press my head nearer your break.
For my brain has grown weary with thinking and weep

ing.
And my sad heart is longing for rest.
Was it all a mistake when within your dear hand
You clasped mine with quickening breath,
And vowed before food that, foreaking all others,
You would love me and keep me till death? Was it all a mistase! Is there any one dearer,
For whom your man's heart cries aloud!
Is there any sweet hope lying dead in your bosom.
That your marriage yow hides like a shroud!
Was It all a mistase when I thought I could other you.
And brighten your pathway through life!
Do you dream of a face that is fairer than my face!
Of a name you hold dearer than wite!

Was it all a mistake? Are you longing for freedom?
Ab I pray that release may be near.
That dealit a arms may take me and bear me to heaven,
To await—what was that? Not a tea?
Ab, my own, you are weeping? You're sorry you said it:
"Twas anser that made those words fail.
Then take me yourself dear, and don't let doath have me,
For I don't want to die after all.

Breaking Sad News. From the Galveston Nesot.

"Where is her, den ?" the little mourner asked;
"is her asiesp!" "Yes yes, my dear one, yes!"
I can but witsper, keeping hack my tears;
"She is aslesp, and nover more in years
With manua come in all her tenderness."
My heart is breaking o'er my uncless teak. Try as I may be cannot understand.
And L as ignorant in my crashing wea.
Am but repeating all his lips have said.
I can but tell bim that our mother's dead.
But what that means I feel I cannot know
Until we meet her in the heaven'y land.

> An Actress in Love. From the Dramatic News.

It was long ago, was it not, my dear, In fair and pleasant weather, I've really forgottes the date, mon cher, We played at leve together. You read me poems of sunny sties. Blue birds, and bipoming heather; You made a sonnet. I think, to my eyes, When we played at love together.

We wandered o'er miles of sandy beach With a brave disregard for leather. You found a kies once within your reach, When we played at love together. Now we are back in our separate ways, in the stock many hearts you're marring. The here of all the romantic plays. While I on the road am starring.

And Claude makes love to me every night, Yet sometimes my faucy straying. Wonders why it was not so traying. When you and I were playing. And often facing the footlights' giars. And returning flannes's g'ances. I feel again that fresh eat air In a bake of sunit familes.

AILENE MARKETA.

And if it is you I seem to see In fair and pleasant weather. Before the curism fell. All me! When we played at love together.

THE COURT OF THE KING OF GREECE The Life of the Lucky Prince of Benmark who Became King of the Relience-Old Emperor William and His Uniforms.

LONDON, March 19 .- The Duke of Sparta Drown Prince of Greece, whose marriage with the sister of the Emperor of Germany is short. ly to be celebrated, has, like his brothers and sisters-eight in number-been reared in the orthodox Greek faith, although their father is a Lutheran. The King has, moreover, insisted that all his children should habitually speak the modern Greek language, and make them. selves familiar with the various dialects of the country and the archinelage. The heir pre-sumptive has decided literary tastes, and like George L. a pronounced sympathy for the literature of France. He has inherited from his Russian mother, the Grand Duchess Olga a niece of Alexander I., a bright intellect, a line figure, handsome features, and a certain worldly ease and grace of manner which seems natural to the Muscovites, which his father had but scanty opportunities of acquiring during his boyhood, when he shared the straitened circumstances of his family, and when it was never supposed that the young Prince of Schleswig-Holstein-Gineksburg, the son of the needy Christian, would at the early age of 18 be called upon to ascend the throne of Greece. It was in 1863 that this extraordinary piece of good luck befell him. The same felicitous fortune attended all the children of the King of

Denmark, who himself exchanged obscurity

for a crown; they severally assumed either

sovereign power, or attained positions of ex-

Court life at Athens is at once domesticated.

ceptional grandeur.

Court life at Athens is at once demesticated, free, gay, and brilliant. Foreign menarchs and members of European relating families have often visited the king and Queen of Greece, and they have invertably carried away the best impressions of the hospitality tendered to them. The Empress Elizabeth of Austria spent six consecutive summer and autumn menths in one of the royal residences distant some fifteen miles from Athens, where she country adording beautiful scenery and being pleatingly stocked with game. Before that the Princess of Wales had made a somewhat lengthy stay in Greece, it was at the time when a serious disagreement had arisen between her and the Prince. She had suddenly and unaccountably taken umbrage at a supposed internal by taken umbrage at a supposed internal by taken umbrage at a supposed internal by taken umbrage at a supposed internal beautiful Lady D—y, after having been for many years wilfully or conveniently blind to escapades of a far more objectionable natura. In a sit of anger she left England and started for Athens, where she confided to her brother her settled intention of obtaining a divorce. The English press hastened to exclain the departure of the Princess by attributing it of health and the necessity for perfect rest after her severe rheumatic attack and the filbury to her knes, from which she had only lately recovered; she was described as too defeate to return to England for a while. However, the Princess reinsed to lead herself to this explanation, and, as adeflant protest, was pre-ent at a ball given on board a war ship, and danced all night. But eventually she yielded to the representations of King George, supported by the urgent advice of King Christian, and allowed herself to be persuaded that the future Queen of Great Britain could not avenge her wrongs in a law court, and that if she persevered in her intentions neither ner brother not her father could shelter her. In due the she very large the winder of the line of the stay of the winder of the li

drai absorbed in prayer. As day broaks the booming of cannon announces the dawn of the Resurrection, and the Archbishop, at the head

of the metropolitan clerky, obers to the king a spectfully, kinssing the hand of the projate and devoutly crossing himself. Queen Olga. like all litussians, is very forvent in the observance of hor religious duties. She hasts strictly during the whole of Lent. and masses the shear of the religious duties. She hasts strictly during the whole of Lent. and masses the shear her duties. It was a second to the strictly during the whole of Lent. and masses the shear her duties. When he will be all all shear her duties and clerk spends several hours at his deak before his Ministors, but atmacers the gives his audiences standing near a small table, overed with books and papers, in the furthest of the three rooms which logether form his studies of the strictly of the three rooms which logether form his studies of the strictly shear they enter, feel themselves, as the King grace of selence have added to the fame of Greece, with the descendants of the lituations Gazaris Mayrocordatos, Kalergis, and others, when they enter, feel themselves, as the King grace. If they enter, feel themselves, as the King grace they enter, feel themselves, as the King grace. If they enter, feel themselves, as the King grace of the selection of

characterized as "contrary to regard, pr &